many portrait statues. However, they have taken no such joy in it as did the artists of the ancient Graeco-Roman world and of the European Renaissance. As a rule the human body has been for them simply a means of expressing action or an idea or has been an object on which to drape clothing. Many Chinese sculptors, however, have rejoiced in depicting animals. They have shown them in motion and at rest and have delighted in their play of muscles.

Some surviving examples of ancient sculpture are connected with graves. From the Han we have pillars which once formed a kind of entrance to the tomb enclosure. We have huge stone animals which were associated with tombs, vivid carvings on the walls of the tombs themselves of scenes from real life or from mythology, and earthen figures, some of them shaped in molds and others fashioned directly by the hands of the craftsmen.

These general types were not confined to the Han, but persisted through several dynasties. Such were the terra cotta figurines, of which we have particularly beautiful examples from the T'ang. Such, too, were the monolithic figures, of animals and men, arranged in pairs on either side of a "spirit way" leading southward from the tomb. Apparently they were for the purpose of protecting it from evil influences, including malevolent spirits.

Some of the *motifs* of early tomb-statues are clearly foreign importations. Prominent among them is the lion, a beast which seems not to have existed in China, at least in large numbers, for some were sent as tribute, obviously as rarities. The idea of depicting the lion in stone appears to have been of non-Chinese origin. There are even some winged beasts, reminiscent of the

great figures in the Tigris-Euphrates Valley, and very possibly historically connected with them. Central Asiatic influences, perhaps Iranian and Sarmatian, also entered. We hear of huge bronze statues under the Ch'in and the Han, but all of these seem to have disappeared.

Most of the greatest Chinese sculpture has been produced under the inspiration of Buddhism. That faith, as we have repeatedly seen, first made itself powerfully felt in the period of disunion between the Han and the Sui. With it came a rich iconography—of buddhas, bodhisattvas, gods, the lotus, and many another symbolic design. The impulses under which this Bud-